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ZERO SUM GAME
PREVIEWED

EVOLUTION
OF A STARSHIP

PATRICK STEWART

"AMBITION, ADVENTURE AND
MORAL UPRIIGHTNESS"

BREEN UNDER
THE ARMOR

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MAKE IT SO!

It's been some time since we last caught up with Sir Patrick Stewart, aka Captain Jean-Luc Picard, in these pages, and his appearance at the Edinburgh Film Festival gave us a chance to take him back to those tentative early days of Star Trek's return to the TV screens. It's clear that the collaborative attitude that the cast of the recent movie have praised is nothing new on Star Trek.

Collaboration is also at the heart of the Typhon Pact, a new geopolitical force in the 24th Century being chronicled

in a new series of novels from Pocket Books. We have an exclusive preview and excerpt from the first book.

And for those of you who have clamored for more on Starships in these pages, we present the evolution of the U.S.S. Aventine, as captained by Ezri Dax, with insights from her designer Mark Rademaker.

Live long and prosper!

Paul Simpson
Editor, Star Trek Magazine

The Trek Life



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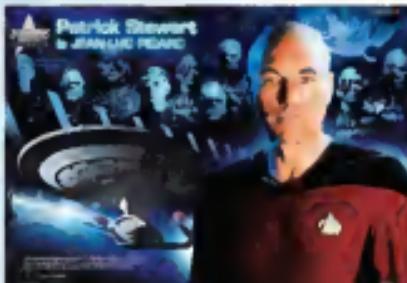


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Regular Newsstand Edition

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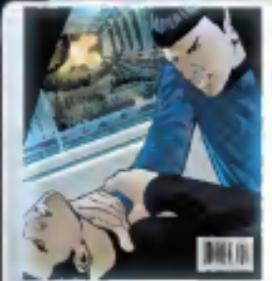
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AUCTION EXCEEDS EXPECTATIONS



The first ever Propworx Star Trek Prop and Costume Auction was a big hit at the Creation Star Trek Convention held at the Las Vegas Hilton from August 5-8.

The auction company worked in association with CBS Consumer Products to offer a variety of exciting items from the Star Trek universe, ranging from high-end pieces from the original series to artwork and gifts from Star Trek's creators. Propworx set an attendance record with over 200 people in the audience for the event, and another 250 registered online. Certainly, emphasis on location and an innovative event-night auction paid off!

Almost \$300,000 in Star Trek original props, costume, set pieces and artwork was sold, including 40 lots from Star Trek: The Experience, the theme ride housed in the Las Vegas Hilton for 13 years. Of these 450 lots sold at auction, over 150 sold above their high estimates.

In the whole, the auction went very much as planned, Propworx CEO Alan Peters told *Star Trek Magazine*, with the props and costumes doing very well, and Rick Sternbach's original concept art and crew gifts from the collection of Mike and Denise DiBlasi were very affordable for the average fan. Sternbach told *STM*, "I watched the auction through Live Auctioneers' web applet, and I suppose it was about like watching little pictures change while monitoring a computer from deep space. My work seemed to go for what I expected, maybe a little less, but I'll chalk

that up to the current level of interest in the goods for sale, or lateness of the hour when my lots came up, or the economy, or all three. There's always next season?"

Of the original props and costumes, the premier item was the Star Trek original series transport, a model graphic from the original *Enterprise* (below), which went for \$16,800 (after buyer's premium). One of the best surviving pieces of the original bridge, the translight is iconic as it shows an actual schematic of the enterprise.

The Klingon battlecruiser model was the second highest item at \$12,000. Built from the original model that now resides at the National Air & Space Museum by legendary Hollywood modelmaker Greg Jein, this model is an important piece of Star Trek history as

it was intended to be the first spaceship audiences saw in *Star Trek: The Motion Picture* before the producers decided to build a more detailed prop for use in the movie.

In addition to the battlecruiser, an amazing Klingon Worf's uniform sold for \$7,200 (after buyer's premium), complete with fur-trimmed shoulders, leather belt, gauges, gauntlets, fingerless gloves, disruptor holster with shoulder-attached chain and flight strap, flame emblem spine piece, stretch pants and knee-high boots. This was certainly a must-have costume for the true Klingon fan.

One of the highlights of the auction, beside the frantic bidding, was the appearance of Robert Picardo, the Doctor from *Star Trek: Voyager*, who was auctioning

TOP 5 ITEMS IN THE STAR TREK AUCTION

- 1 Bridge Translight from the original series \$16,800
- 2 Klingon battlecruiser model \$12,000
- 3 Kirk spacesuit model from *Star Trek: The Motion Picture* \$8,600
- 4 Data's Painting of his cat Spot \$8,400
- 5 Observation Lounge original series *Enterprise* Model \$8,400

(Prices quoted after buyer's premium)





off the chair he sat in for seven years on *Propos*. Always a fan favorite, Picard graciously spoke to the almost packed room and cheered the bidders on. His chair wound up going for \$3,400 and the translight that was behind the Doctor's desk went for a jaw-dropping \$2,400.

Speaking of chairs, Lot 496, an Enterprise-D Observation Lounge Chair from *Star Trek: The Next Generation*, which is believed to be the only remaining chair with original upholstery, reached the \$4,000 mark.

The surprise of the auction was the \$4,490 winning bid for the Star's painting of his cat Spot. The audience went wild as three different bidders banged out competing bids and the final bid brought a huge round of applause and a great deal of shock amongst serious collectors! "I hope the winner

display it proudly," Rick Sternbach told *ST*.

Avatars of the Star Trek: The Experience ride from the closed attraction at the Las Vegas Hilton, signs were the big winner, with two versions of Quark's Bar sign fetching over \$12,000 total (Lots 206 and 207).

Those interested in obtaining the hardback casting, full of interviews, behind-the-scenes photos of all of the *Star Trek* properties and an archival history of these iconic auction items, should go to startrekproperties.com to purchase this limited edition keepsake.

Stay tuned for the next *Propos* Star Trek auction in 2011, as the success of this year's auction has collectors already clamoring to offer up their items for the next event.

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CHASE MASTERTON JOINS STO

Chase Masterson, who played recurring character Leeta on *Star Trek: Deep Space Nine*, has become the third *Trek* alum to lend her voice talents to the *Star Trek Online* MMORPG, following Leonard Nimoy and Zachary Quinto. She replaces her role as the dobe girl she played in 17 episodes of DS9, hosting the eponymous game of chance that is the centerpiece of Quark's bar.

The news came as STO developer Cryptic Studios launched the "Second season" of its MMORPG, a major expansion entitled *Ancient Enemies*.

Explaining how she came to be involved with STO, Masterson says, "Apparently there had been a fan campaign on the Star Trek Online message boards, asking for them to bring back Leeta — and that made me really enthused about it. For Leeta to be brought back by fan response, well, that's a real honor."

"When we recorded, I added a lot of extras — comments that we knew would be fun for DS9 fans — and Cryptic told me that they will be adding them into the game, what's there now is just the basic."

Asked how she felt about reviving her character, Masterson is philosophical: "I loved Leeta, so it was a blast making her come to life again. But it has long been a frustration of mine that Leeta wasn't a richer,

grittier character. Leeta was multifaceted, but there was only so much alone, and the story lines could have taken her further in some intriguing directions. So playing Leeta has always been a double-edged sword. I love Leeta for her genuine sweetness and her own brand of wisdom — but I wish that she was shown to be more complex. That's part of why I think it would be clever of Cryptic to bring back Leeta from the maw



universe episode — Commander Leeta ultimately has an edge to her, as well as a few other qualities that give a lot of back."

As for why Leeta, who by the end of the TV series had become the wife of the Ferengi Grand Nagus, is now back to spinning a dobe wheel, STO

writer Christine Thompson explains, "It's not exactly Leeta. After Leeta and Rom left the Ferengui, Quark realized that ambient noise levels and data profits were down. He needed something special to draw players back to the tables. So he asked (and basically begged) with Leeta agreed to pose for a holodeck delivery of the ultimate dobe girl."

In STO, dobe plays like a mix between roulette and a traditional slot machine. Players gamble on the result of a spin of the wheel, they choose regions of the circular board where they believe the wheel will stop. If the player wins, he or she earns gold-pressed latheons, which can be traded for special prizes exclusive to the dobe-game.

Masterson's participation in STO is one of several new features in *Ancient Enemies*, the game content update that also includes weekly episodes, missions to Badin space, the home of the Undine (Species #472), the three new species such as the Defelis, mini-games such as dobe and Annoying Sow, first contact missions involving the Federation Diplomatic Corps, and higher player levels and new ranks.

For a full description of the new content in *Star Trek: Ancient Enemies*, visit [star-trek.com](http://www.star-trek.com).



CONSTELLATIONS HONOR TREK



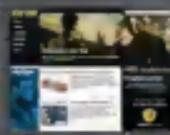
The 2009 Star Trek film took three honors at Canada's fourth annual Constellation Awards, which recognize excellence in science fiction film and television. At the July 20 ceremony in Toronto, Star Trek won Best Science Fiction Film, TV Movie, or Mini-Series. Other Trek winners included Karl Urban (Dr. McCoy) for Best Male Performance, and Bruce Greenwood (Captain Pike) for Outstanding Canadian Contribution to Science Fiction Film or Television.

CAPTAIN'S LOG iPhone APP

The official Star Trek Captain's Log iPhone 4 application, which "turns one's iPhone into a Star Trek communicator," was released in August. According to the manufacturer, users can capture voice recordings, text entries, take photos and "map GPS locations of their voyages as they travel planet Earth".

With the app, users can share their logs with friends on social networks and via email, with other Captain's Log iPhone users, or keep logs as private personal records. It utilizes iPhone 4 features including front-facing camera, retina display, multitasking capabilities and gyroscopic support, showcasing a 3D model of the Enterprise. The application works with iPhone and iPod Touch devices running iOS4.

STARTREK.COM 2.0



Promising to be a one-stop destination for the needs of Star Trek fans, CBS Consumer Products re-launched StarTrek.com in July. Dormant for two years, the official site now features a complete redesign and boasts exclusive content as well as the official Star Trek database.

StarTrek.com offers an online community with Star Trek forums, photo galleries and the ability for members to achieve different status levels through their involvement. It also features Star Trek-related news, streaming episodes in HD, an online store, links to top fan sites, and insight and opinions about the Star Trek universe from special guest contributors.



2011 HALLMARK ORNAMENTS PREVIEWED

Spock, the Mirror Universe, and the classic Romulan Bird-of-Prey make up the 2011 offerings of Hallmark's annual *Star Trek* Keepsake Ornaments. The company unveiled the new collectibles at July's Comic Con International in San Diego:

"Mr. Spock, Enterprise" *Valerie Stankie* sculpted this classic scene showing Dr. McCoy trapped in a sticky situation by Spock's villainous counterpart from the Mirror Universe as depicted in the episode. Pressing a button on the ornament's base plays a dialogue clip of Spock indicating the mind meld that leads him to dismiss McCoy's star engines. The battery-operated ornament is 4 1/2" wide.

"Mirror, Mirror" *Taylor Stankie* sculpted this classic scene showing Dr. McCoy trapped in a sticky situation by Spock's villainous counterpart from the Mirror Universe as depicted in the episode. Pressing a button on the ornament's base plays a dialogue clip of Spock indicating the mind meld that leads him to dismiss McCoy's star engines. The battery-operated ornament is 4 1/2" wide.

Romulan Bird-of-Prey One of the most intimidating ships ever to face the *U.S.S. Enterprise* will join the fleet of Keepsake Ornaments in 2011. The Romulan Bird-of-Prey features lights in areas including the ship's plasma torpedo launchers, and an underside hull decorated with the colorful lard from which the ship gets its name. The ornament is a creation of Keepsake Artist *Ugo Sartori*, who has sculpted nearly every Star Trek ship that Hallmark has turned into a Keepsake Ornament since the first *U.S.S. Enterprise* in 1993. The battery-powered ornament is 4 1/2" wide. **A**



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ORGANIC COMPUTERS MORE VIABLE

The introduction of bio-neural gel pads to *Intrepod*-class starships in 2371 brought a significant increase in computing power, utilizing the advantages of a living neural circuit processing speed and problem-solving architecture. So-called 'organic' computing is seen as one potential avenue for the future of computer development, and these recent advances in chemistry indicate how feasible the realization of similar systems could be.

A team at the United Kingdom's University of Reading has designed and created an artificial form of DNA in the form of a synthetic polymer, whose short sequences have the remarkable ability to store data. The research group have built on the concept that naturally occurring DNA stores massive amounts of specifically ordered genetic information within a minuscule space, and have developed special 'bowtie'-shaped molecules that can select specific portions of information from a polymer chain and then be bound next to each other in a particular order. This allows researchers to effectively 'read' a deliberately sequenced linear sequence of information in the same way that digital information is currently stored electronically, and working at the molecular level could pave the way for the storage of information several million times greater than is currently possible.

A different approach to biological information processing is being taken by an international team at Canada's McGill University. While organic materials could be hugely useful in many advanced manufacturing fields, the fact their chemical composition isn't as ordered as inorganic materials means they can never be fully replicated. Experiments with the widely used conducting polymer PEDOT have shown the order can be restructured, something that could solve the issue of silicon semiconductors wearing their heat for insulation. Transistors and their microchips could be one molecule thick - but would they be equally prone to bacterial infection from Neelix's macaroni cheese?



HAILING FREQUENCIES CLEARER

Starfleet bridges can be noisy places, and it's no wonder communications officers such as Lieutenant Nyota Uhura spend a considerable amount of time pushing their listening devices deep inside their ears to hear what's being said. To make matters worse, because their earpieces double as microphones for audio communication, any extraneous noise could be picked up by the listener and turn the conversation process into a shouting match. Anyone with a cell phone will recognize this problem, but SINTEF, Scandinavia's largest independent research organization, claims they have the answer to allowing clear communication while preventing unwanted, potentially hazardous noise.

The principle behind the QuietPro earplug isn't new; noise-cancelling microphones and earphones have been around for some time, but this system, which is specifically designed for noisy environments, has employed some interesting technology to reach its goals. Consisting of an internal and external microphone and a miniature inner ear loudspeaker, the inner microphone constantly monitors the level of noise inside the user's ear while the outer microphone receives sound from the surrounding area. If it's quiet, the onboard computer doesn't have to filter out any background noise; speech will pass to the user as if the earplug wasn't there. However, if it becomes noisy, these potentially damaging sound levels and frequencies are filtered out, allowing only speech to pass to the inner ear.

By integrating a radio within the device, users can communicate with other wearers and to get around the problem of picking up all noises from a microphone in a loud environment. Speech is captured in the ear canal which is virtually noise-free, again promoting clear communication. Starting life as a military device, civilian versions for use in a wide range of loud manufacturing and industrial environments are now available.

CELLPHONE TRICORDER



While they may be highly trained, knowledgable and occasionally adventurous, it's unlikely any Starfleet doctor would choose to start a shift without their trusty and versatile medical tricorder by their side. The idea of a single device capable of multiple functions has been on the mind of USLA's assistant professor Agnieszka Kacirek for some time, and his team's award-winning conceptual design for a cheap, easy-to-manufacture-and-use cellphone microscope is about to start real-world trials in Africa.

With 88 percent of the Earth's population capable of receiving a mobile telephone signal, Kacirek's team aims to significantly increase basic healthcare in developing countries by providing these inexpensive, robust, less-expensive imaging platforms that literally clip to existing phones. Using a process called diffraction-based imaging, a cap-mounted LED illuminates a diagnostic slide with the sample of fluid – blood, saliva or even local water sample – to be checked. The detector array, already built into the phone's camera, captures the resulting shadow patterns scattering off the sample. The phone processes these as holographic images, which are then sent as a message to a medical facility, analyzed by a team of experts, and the results returned to the field.



Patrick Stewart is JEAN-LUC PICARD



Life has never been predictable for Sir Patrick Stewart, and he's found success where he didn't necessarily expect to — including, by his own admittance, on *Star Trek: The Next Generation*...

Words: Calum Waddell



As Captain Jean-Luc Picard, talented British character actor Patrick Stewart inhabited the center seat of the doorway from William Shatner and surprised many by treating the role with a Shakespearean seriousness. Incongruously, this approach established the classically trained thespian as a small screen dynamo, now both a familiar science fiction presence, bolstered in no small part by his turn as the wheelchair-bound Professor Charles Xavier in the *X-Men* franchise, and a dedicated performer on the West End stage, in-person Stewart exudes charm and class. The recently-knighted actor attended the 2010 Edinburgh Film Festival this summer as both the annual film kids' guest of honor and a member of the award jury, where *Star Trek* Magazine caught up with him to learn about his time in *Trek* and his reflections on all things *Star Trek*.

"The few people that I knew in Hollywood said, 'Don't worry Patrick, there is no way you can revive the *Star Trek* series, so come over here, enjoy the sun and go home with some money in your pocket.'"



"I remember Star Trek: The Next Generation came to me in the winter of 1986," he begins. "I was having lunch with my agent, having just done a small role in a movie, and being disappointed in my work. I said to him, 'Until I get some significant screen time I am never going to improve. I need to spend time in front of a camera to perfect my technique.' Well, be careful what you wish for, because a month later I was sitting with my Los Angeles agent while he was reading me the shockingly detailed contract that I had been offered on *The Next Generation*."

Although no stranger to science fiction at that point (Stewart had appeared in 1984's poorly-reviewed *Bone* and the following year's big-budget *Toys* science-fiction movie (*Lightyear*)), the actor is quick to admit that his heart remained in breaking the boards.

"I had just come from doing a plug at the Old Vic [London]," he states. "However, my weekly salary for playing a leading role in an award-winning production in *What's Afraid of Virginia Woolf* was just £120 [around \$180] a week. So I knew that I was being





grifted with something that most actors would like to have when this television show was offered to me. And yet I was ready to reject it because I was in the middle of a stage career that was finally beginning to have good things happen to it. I honestly didn't want to abandon that."

Thankfully, Stewart's acting bank balance – along with some rather sound advice – finally won out. "The few people that I know in Hollywood said, 'Don't worry, Picard, there is no way you can revive the Star Trek series, so come over here, enjoy the sun and the bone with some money in your pocket for the first time in your life,'" he laughs. "I was so that biased that I signed the contract. I was informed by almost everyone that the series was most likely going to be a complete failure and I should just get on with it and take the dock. Of course, *funny* last words..."

Nevertheless, as his role on *TNG* progressed, Stewart does admit that he began to see some parallels between the hot prime-time staple and his representation needs.

"All of my life I have worked in ensemble casts," he explains. "That is all that I ever wanted to do. I wanted to be in a group of good actors doing play after play after play and I think that is part of the reason why I settled into *Star Trek* quite quickly – especially after I realized it was never going to go away quickly as so many people predicted. It is also part of why the *X-Files* folks have been such a pleasure to do as well – it is because we are an ensemble. And, although it is true that Hugh Jackman and Halle Berry have emerged as the two marquee names, we all work together – and that was the same with *Star Trek*."

BRAVE NEW WORLDS

In addition, Stewart was pleased to discover that the *Star Trek* universe allowed for the exploration of themes that not only stretched the viewer's imagination but encouraged them to think as well.

"Gene Roddenberry was not a political man and he resisted attempts to politicize *Star Trek*," claims the actor. "Although when Gene died, far too early into the great success of *The Next Generation*, we were able — under the leadership of our great producer Rick Berman — to work some storylines into it that went to a more overt political direction. But that did make me very happy. My own political and charitable work has never been a secret and I believe, for example, in embracing difference and individuality. That was from *Uncle Tom's Cabin*, from *Charles Xavier's* philosophy, and it also happens to be mine."

This philosophy also resulted in one of the most fondly remembered episodes of the second season of *TNG*, by both fans and cast members.

"Michael Goldberg and I worked a lot on the story of 'The Measure of a Man,'" says Stewart. "That was a great episode. It was about somebody who had

SIR PATRICK STEWART

His role as Captain Jean-Luc Picard for *Star Trek: The Next Generation* and its four spinoff films may be the part for which he will always be best known, but Yorkshire-born Patrick Stewart began his professional acting career in 1958 when, aged 19, he played Morgan in a stage adaptation of *Treasure Island*. In 1966 he became a member of the prestigious Royal Shakespeare Company. Among his numerous theatre credits are critically acclaimed productions of *A Midsummer Night's Dream*, *Macbeth*, *The Taming of the Shrew*, *Edward Albee's Who's Afraid of Virginia Woolf?*, Arthur Miller's *The Price*, *Down the Mt. Morgan*, and his one-man adaptation of Charles Dickens's *A Christmas Carol*.

For the BBC, Stewart was featured in the landmark miniseries *I, Claudius* and more recently co-starred in a TV production of *Hamlet* opposite *Doctor Who* alumnus David Tenant. Prior to *TNG*, Stewart had supporting roles in several feature films, including John Boorman's *Excalibur* and David Lynch's *Dune*. Stewart was also cast as Captain Ahab in a 1998 cable-TV adaptation of *Moby-Dick*, and won the pivotal role of Professor Charles Xavier for the blockbuster *X-Men* film series.

Earlier this year, Stewart was knighted by Queen Elizabeth II for services to drama.

arrived on the *Enterprise*. They were going to take Data back to Earth, disassemble him and work out how to clone him. Of course Data did not want to go and we did not want to lose him. So a trial was set up and the defense that we presented, and Whoopi Goldberg took great heart in this, was that what was being proposed was a form of slavery. So it was a happy accident to find myself, for seven years, in a series that was dealing seriously with issues like that."

Also rewarding was the fact that Stewart, now firmly entrenched in the *Enterprise*'s driving seat, was given a bit more input into character and story.

"When I began on *The Next Generation*, I said to Gene, 'I like to collaborate on the characters that I play and I hope that there will be no different,'" recalls the actor. "However, as time went on I was allowed to produce more and more input into the actual stories. Rick Berman actually had the patience of a saint. I remember when his children were graduating from

college they told me that dinner after dinner would be ruined because the phone would ring at their house and they would hear, 'It's Patrick Stewart on the line. Again?' But Rick was the man running the show after Gene passed away and I always wanted to talk to him. Well, I used to talk to Rick because he never failed to pick up the phone and say, 'This what do you want to speak about now?' Of course, sometimes he would say, 'Can I at least finish my dinner and phone you back later?' before speaking to me for an hour about direction and dialogue. That was fantastic and it was generous to have someone who would collaborate in that way. It was all part of what made Star Trek so much fun."

Consequently, it was not long before Stewart found himself becoming totally immersed in a character that, initially at least, he had only been drawn to playing for a paycheck.

"There did come a point in time when I no longer had to sit in my trailer and boast about Jean-Luc Picard

"As time went on I was allowed to produce more and more input into the actual stories. Rick Berman actually had the patience of a saint."



Because it became impossible to know where he ended and Patrick Stewart began," laughs the actor. "They became so integrated. Certainly, by the time we began shooting the movies that was completely true. I also remember that people like Michael Dorn hated me because I could be set-ready in seven minutes; out of my street clothes and into Picard's get-up. Meanwhile my co-stars would have an early morning start and be there for two hours on the makeup chair. I could feel them giving me an evil look from a mile away because of that."

Stewart would, of course, finally leave Picard behind after 2002's largely disappointing *Faction* Star Trek film. Somewhat inevitably, when asked to recall his most memorable moment from one of the *Next Generation* series of movies, the actor opts for 1996's superb *Fist Contact*.

"I actually left my mark on Hollywood with *Fist Contact*," chuckles the actor. "I was acting opposite the wonderful Alfre Woodard [Orville] was scene where I bring her to stress, quite forcefully. 'The line must be down here!' Well, the head of Paramount at the time was Sherry Lansing and people began to tell me that at big and important meetings she would get a pen when enough was enough. At that point, she would say, 'The line must be down here!' just like Picard in *Fist Contact*."

ROLE MODEL

Ironically enough, it would also be the end of Star Trek that compelled Stewart to, finally, pack up his bags and leave Los Angeles for London.

"One of the reasons I felt compelled to move back to the UK from LA was because I began to feel the desperation of so many aspects of my business," he laughs. "There is so much anxiety, stress, ruthless ambition and cutthroat determination out there. And, as I said earlier, one of the things that I wanted was to act as part of a large ensemble cast. I had that on Star Trek and I-Max and I began to realize this is it. So I went back to the theatre. I have not done a major role, in terms of the camera, for four or five years now."

As such, Stewart looks back fondly on his days as Picard, finally being able to come full circle in his appreciation for the character.

"I guess you could say that I began to feel a commitment and a sense of responsibility towards Picard," he smiles. "I guess that was easy for me in many ways because Picard was, all in all, a pretty admirable person. It would have been much more difficult if he was some kind of space scoundrel. Of course, I was also conscious that a lot of families were watching this show, sometimes in between their children's homework, so I felt it was important to show Picard as a role model. And that meant the way he thought, behaved and what his actions meant – all of that was very important to me. I approached him as a man of ambition, adventure and moral uprightness. As well as somebody who had a love of his job."



This attitude also led to a pile of fan mail that Stewart has never forgotten. "When you are in a show as demanding on your time as *The Next Generation* you don't get the chance to read or reply to every piece of mail that you get," he admits. "But the most satisfying letter that I think I ever received was from a police sergeant in Las Vegas. He wrote a little bit about his job and how dark, troubling and disturbing it could be. Towards the end of this note he said, 'Not the reason I am writing to you is that I have had a particularly bad day, and when I have seen aspects of humanity that really discourage my belief in any fundamental goodness in humankind, when I have seen death and blood on the sidewalks... I can come home and watch Star Trek and it allows me to escape.' Well, when you have that sort of effect on someone's life, it makes it all worthwhile." □

VINTNER, PROPHET, AMBASSADOR...

"ALL GOOD THINGS..."

Twenty-five years after the *Enterprise-D* crew last served together: In the series finale of *Star Trek: The Next Generation*, Q introduced Jean-Luc Picard to a possible future in which he lived in quiet retirement as a vintner in LaBorre, France, after enjoying successful careers as a starship captain and Federation ambassador. During that time, Picard also married and divorced Beverly Crusher. In retirement, Picard was stricken with the degenerative neurological disorder *laminicidic Syndrome*, a condition that caused diminished mental acuity as his synapses deteriorated.

MILLENNIUM TRILOGY

The end of the 24th Century: In a timeline caused by the appearance in 2375 of a second, red, wormhole on the site of what was Deep Space 8, Admiral Jean-Luc Picard (known to his staff as the Old Man), is in charge of Project Phoenix as seen in Judith and Garfield Reeves-Stevens's *DSS* trilogy *Millennium*. While suffering from *laminicidic Syndrome*, he works on the creation of the Starship Phoenix whose purpose is to go back in time to plant bombs which will help prevent a universe-destroying apocalypse. Eventually this Picard does go back 25,000 years on board the Phoenix and becomes known as Shabren, a mystic who prophesies Earth's future.

COUNTDOWN

2402: Jean-Luc Picard retires to LaBorre, France, apparently unaffected by *laminicidic Syndrome*, according to the chronology related in *Countdown* and *The Path to 2409*. In the *Star Trek Online* continuity, Picard ended his tenure as *Enterprise* captain in 2385, after overseeing the execution of all non-Klingons from *Khitomer*. At the request of the Federation President, he became Federation Ambassador to Vulcan, a post he held at the time of the destruction of Romulus in 2387, and then served as a diplomat until his retirement. His son with Beverly Crusher, René Jean-Pierre Robert François Picard, married Nebula Mireille Riker-Troi.

The adventures of Captain Jean-Luc Picard continue also in Pocket Books' Action line, where he confronts a new threat to Federation security: the Typhon Pact. For more on this, see the feature on page 241.



STAR TREK

TYPHON PACT



Suspicions rise. Tensions mount. Loyalties shift.
A Cold War era has begun for the *Star Trek* universe.
as David Mack reveals the nature of the *Typhon Pact*!



NEW WORLDS, NEW CIVILIZATIONS, NEW DANGERS!

The year is 2362, five years before the cataclysmic destruction of *Nemesis*. And in the Star Trek *Intergalactic Universe*, the United Federation of Planets finds itself in a more precarious state than any it has known in over a century.

Less than a year earlier, a devastating invasion by the Borg Collective had waste dozens of worlds in the Beta Quadrant between Earth, Qo'noS, and Romulus. Many densely populated Federation colonies and homeworlds were obliterated, as well as those of its close Intergalactic neighbors and allies. Worlds such as Risa, Denova, and Axanar were sterilized of life. In the span of just a few weeks, the Borg slaughtered more than 10 billion sentient beings. It was a catastrophe unlike any in the recorded history of local space.

The crews of three Starfleet vessels proved instrumental in halting the Borg genocide and eliminating the Borg threat from the galaxy forever: the *U.S.S. Enterprise-D*, under the command of Captain Jean-Luc Picard; the *U.S.S. Riker*, commanded by Captain William T. Riker; Picard's former first officer; and the *U.S.S. Ares*, a new slipstream-drive-equipped Nebula-class starship captained by the battle-field-promoted Earl Gray.

The end of the conflict with the Borg did not, however, mean an end to its consequences. Quite the contrary, those had only just begun. More than 40 per

cent of Starfleet was destroyed while trying to hold the line and buy time for escaping fleets of civilian ships from planets of the Federation and its allies far and wide. Tens of billions of sentient beings had become refugees, having fled from homes since captured by the Borg. The resources of the UFP suddenly had become scarce, and in the months following the Borg Invasion, its once inviolable colonies suddenly began to succumb with whispers of invasion.

At the same time, a new political entity began to take shape. Six interstellar nations with long histories of conflict against, and rivalry with, the Federation entered into negotiations to form an alliance: the Romulan Star Empire, the Ferengi Alliance, the Bolian Assembly, and the Holy Order of the Klingon Empire. On a world in the Typhon Expanse, they secretly forged a new interstellar political alliance known as the Typhon Pact.

Initially, the impetus to form this new economic and military union came from the Federation itself. During the darkest hours of the Borg invasion, the president of the Federation had all but slaughtered fleets from nearly all its galactic neighbors (except for the *Tholian*) to take part in what ultimately proved to be a disastrous holding action versus the Borg in the Kausa Nebula. The heavy-handed tactics and brute-force policies used by the Federation in

response to that crisis yielded the *Tholians*' long-lasting resentment of the UFP and exacerbated the other future Typhon Pact members' fears of a galactic dominated by an unchecked Federation.

However, the six powers united by the Typhon Pact don't always share a common purpose. From the start of their alliance, they learned how difficult it is to balance the needs of a group with those of its individual members. After the Klingons provided the *Enterprise* by invading a number of the Empire's colony worlds whose defenses were decimated during the Borg invasion, it fell to the other members of the Pact to condemn the Klingons' actions and apply pressure to rein them in before they sparked an all-out war.

A continuing challenge to the Typhon Pact's cohesion is its member states' tendencies toward mutual distrust and paranoia. The *Bolians* are as secretive race who jealously guard their technological secrets, while the *Tholians* are notorious xenophobes with a reputation for shooting first and negotiating later. Whereas the Romulan Star Empire seems to have been built upon a culture of deceit and treachery, the superstitious *Klingons* live under the authority of a strict theocratic factor in the infamously violent nature of the *Tankar*, and the aggressively territorial *Ferengi* archivists emerge as the Typhon Pact's unexpectedly calm voice of reason.

FEDERATION FORCES

Against this backdrop of escalating political tension both within and beyond the Federation, the crew of the *Enterprise* - E continues to adjust to changes in its roster of senior officers. Jean-Luc Picard remains in command of the Sovereign-class starship, Geordi La Forge continues to serve as its chief engineer, and Beverly Crusher - who now is married to Picard and the mother of their newborn son, René - has stayed aboard as chief medical officer. Worf, whose tenure in the Federation Diplomatic Corps ended as a consequence of his role in a controversial scandal related to the Emperor Rahliss, has returned to Starfleet service with a promotion to the rank of commander and a prestigious billet: First officer of the *Enterprise*, a post that had been left vacant following Worf's departure and Data's heroic and total self-sacrifice in the battle against Shran seen in *Star Trek Nemesis*.

The other postings on the *Enterprise*'s bridge have been occupied by many officers who have come and gone since the ship's return to active service. As of early 2362, Lieutenant Commander Chakotay, a Bajoran native of South Asian ancestry, is the ship's chief of security, and Lieutenant Hikaru Sulu, a Bajoran man, serves as the ship's senior counselor. Adding color and a touch of charm to the bridge staff is Lieutenant T'Pol, a half-Vulcan contact specialist with a decidedly un-Vulcanlike temperament.

In the dozen aftermath of the Borg invasion, the *Enterprise*'s mission profile has been shifted temporarily away from exploration to focus on relief and reconstruction efforts within the Federation. But while carrying out extremely mundane operations to home territory, the *Enterprise*'s crew members know that themselves embroiled in a long-simmering controversy centered on the planet. Under that threat to both the political stability of the Federation - and bolster the credibility and status of the Typhon Pact.

Meanwhile, the U.S.S. *Thor*, under the command of Captain William T. Riker, is light-years away, once again pursuing its primary mission of deep-space

exploration. Deanna Troi, in addition to functioning as the *Enterprise*'s senior counselor and diplomatic officer, is a new mother. She and Will Riker are raising their infant daughter, Tasha, named in honor of their fallen *Enterprise*-D shipmate and friend, Natasha Yar. The polyglot crew of humanoid and not-even-normally-humanoid personnel aboard the *Thor* remains committed to carrying the Federation's banner of tolerance, unity, and cooperation to new worlds and civilizations. However, deep within the Beta Quadrant, far beyond the borders of claimed space, they make a surprising discovery that sheds new light on the unknown, capabilities, and insecurities of the mysterious and internally strife-prone Typhon Pact.

Back in the Federation, the slipstream testbed starship U.S.S. *Aventine* is called upon to play a dangerous role in a high-risk covert operation against the Typhon Pact. Following a spy's theft of the ultrasecure drive schematics from a Starfleet base, Captain Eric Blair and his crew must ferry two Starfleet Intelligence agents to the edge of *Brenn* space, execute a daring run to sneak them over the border into hostile territory, and then survive a series of cat-and-mouse alterations with a mixed fleet of *Brenn* and Romulan starships while waiting to extract their undercover field operatives. The mission pushes Eric's crew to their limits - especially the *Aventine*'s CO, former Deep Space 9 and Defiant command officer Simeon Bowes, and his chief of security, Lieutenant Lorca. Lorca, a Takarrian woman who characters it her duty to use her formidable augmentation abilities to defend her "fragile" humanoid charges. Helping them hold the *Aventine* together and outwit their Typhon Pact adversaries are the Takarrian chief science officer, Lieutenant Commander Granta Nikana, and his chief engineer, Lieutenant Mikana Lenahan, another veteran of Deep Space 9 and the U.S.S. *Defiant*.

The two SI agents deployed into *Brenn* space are Doctor Julian Bashir of Deep Space 9, and a genetically enhanced human woman named Sarina Douglas, whom Bashir liberated from a decades-long cataleptic state caused by her heretical genetic enhancement and whose talents he then helped bring to fruition. Together, the two enhanced agents must infiltrate a heavily guarded *Brenn* colony world, locate a hidden shipyard, and destroy the *Brenn*'s shipboard prototype before the Typhon Pact unlocks the secrets of this strategically vital propulsion technology.





BACK IN THE COLORS

Although many former members of Deep Space 9's senior staff now find themselves embroiled in the burgeoning cold war against the Typhon Pact, the last five years of events on the station remain shrouded in mystery. Several of its officers have been promoted to new roles or transferred to new assignments, and some have left their Starfleet careers behind. One, however, has been recalled to duty – a mission that was answered with the greatest reluctance.

Four years after Benjamin Sisko's return from the Celestial Temple – also known as the Bajoran armada – his circumstances have changed for the worse. Sisko hopes for a peaceful civilian life on Bajor with his wife, Kira Nerys, and his daughter, Neelix. His home begins to slip away. After temporarily rejoining Starfleet for an all-hands-on-deck battle against the Borg, he is emboldened to consider returning for a longer stint and a new mission that will put him back in the captain's chair and pit him against an old foe in the Typhon Pact – an invasion that still garners memories from his time in the last Federation-Tzenkethi war.

Meanwhile, still on Bajor, Sisko turns to reuniting the Vulcans and their ancestral colonies, the Romulans. Ambassador Spock becomes embroiled in a brutal power struggle. In the wake of Shran's assassination of the Praetor and the Senate, the Romulan nation has cleaved itself in two. Enterprise Command has led her newest Imperial Romulan Starfleet to establish relations with the Federation, and Praetor Tahrura has tasked the original Romulan Star Empire to join the Typhon Pact.

Confronted by this powerful and politically savvy new rival, the United Federation of Planets will have to adapt quickly to the new political landscape or else risk becoming a second-rate power in a region of space it once dominated. Still reeling from the loss of much of Starfleet and the devastation of multiple worlds, however, the Federation finds itself ill-equipped to meet this threat head-on. vast areas of local space fall within the Typhon Pact's sphere of control, and it quickly is proving itself adept at ruthless political gamesmanship and complex technological innovation. Though the Federation and its allies are not engaged in open hostilities with their new rivals, the cold war is becoming clear that a new cold war is brewing.

As a perilous future dawns in the Alpha and Beta Quadrants, only one thing is certain: the Federation is no longer the only game in town. **A**

STAR TREK

TYPHON PACT



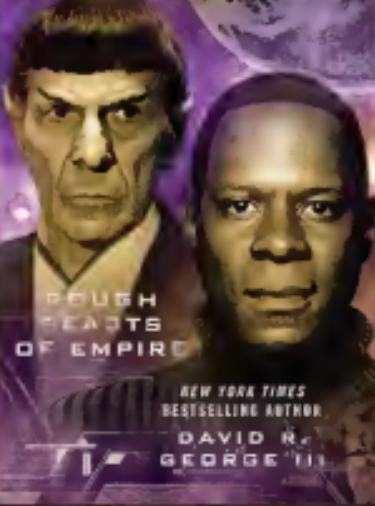
STAR TREK

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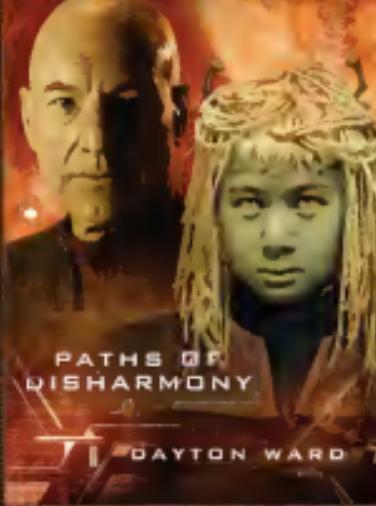
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STAR TREK

TYPHON PACT



Lost & Found

Star Trek historian Larry Nemecek unearths some rarities from Patrick Stewart's career in the hot seat of the Enterprise.

Picard's debut on the TV and theatrical screen form the basis of this issue's trawl through the archives.

Firstly we travel back to the very beginning: those 20 working days in June 1987 when the bare bones of everything about *Star Trek: The Next Generation* finally took shape during shooting of the series premiere, "Encounter at Farpoint." For Patrick Stewart and audience alike, perhaps the most pivotal and iconic moments of the

story came in the waning days of the shoot, on the set for what became dubbed "Q's Courtroom." In these two private off-camera moments, Stewart offers a serious point of gleeful insight with Brent Spiner, in his equally embryonic character of Data... then shares a true laugh with Spiner and Denise Crosby (Tasha Yar) as they and an off-camera Marina Sirtis (Tricia) keep their seats in the kangaroo court.





Moving to the other end of the Enterprise-D's life, we reach the tale of *Star Trek Generations*, which saw another landmark in the history of Jean-Luc Picard. The captain encounters the towering historical figure of James T. Kirk as Stewart and audiences alike enjoyed the Enterprise

crew's first big-screen adventure. The shoot began March 28, 1994 on location aboard the *Lady Washington* for Worf's Holodeck promotion, as here we see director David Gernon discussing Picard with Stewart, kitted out in his admiral's best.



A few weeks later, somewhere in the Nevada, it appears Kirk and Picard get along famously – or at least actors William Shatner and Stewart do – when visiting TV camera crews show up on location in the Tejon Ranch area.



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U.S.S. AVENTINE



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STAR TREK[®]

TYPHON PACT



**THE
SIXTH
DIMENSION**®



**SIX
THE
DIME**

STAR TREK
MAGAZINE



BUILDING THE AVEN



TIME

She was introduced in 2008's *Destiny* trilogy as the vessel commanded by Captain Ezri Dax. Now, as *Star Trek* fiction's newest hero ship returns in *Typhon Pact* Zero Sum Game, CG artist Mark Redemeyer discusses the thinking that went into his design for the *U.S.S. Aventine* with former *Trek Action* editor Marco Palmieri, and shares a treasure trove of never-before-seen images.



What was your starting point in coming up with a design for the Avenirre? What assumptions did you make as you get started?

My main starting point was the Starship Voyager. Since it had already used the quantum slipstream drive in "Hope and Fear," I figured Starfleet would use its data as the basis to optimize the shape of future starships. I also wanted to mix that with a bit of Starfleet (right) — the counter-clockwise Starfleet ship from the same episode — some Enterprise-E, and my own quantum slipstream test ship, the U.S.S. Spirit, from the *Stargate* (left).



My first impression when you started sending me early concept images back in 2008 was that the Avenirre resembled one of a shark. Was that intentional?

Yes. A shark is a very hydrodynamic creature. That doesn't matter in space, of course, but from an artistic standpoint, when your goal is to convey strength and speed, the natural world is a great source of inspiration. Also, as my assumptions about slipstream propulsion, it's vitally important to maintain mass and maneuverability, and I thought that a shark-like shape would be a logical starting point.

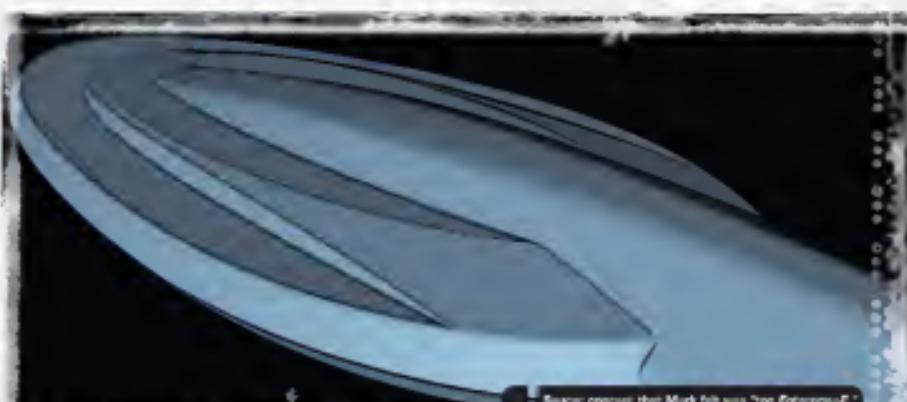


Early side view sketch

"Because of the short timeframe in which I needed to work, a nice, curvy, flowing design was not an option, so I designed it like a workhorse, modular and practical."



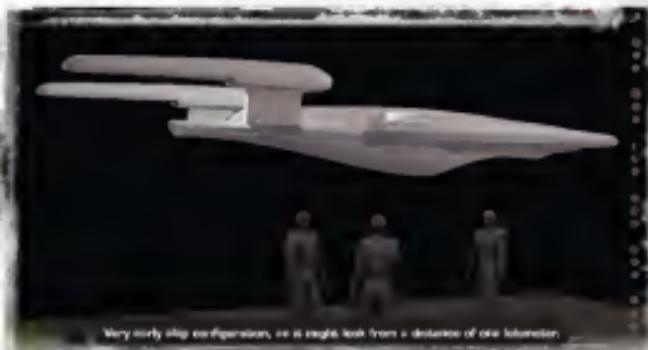
Impulse engine concept



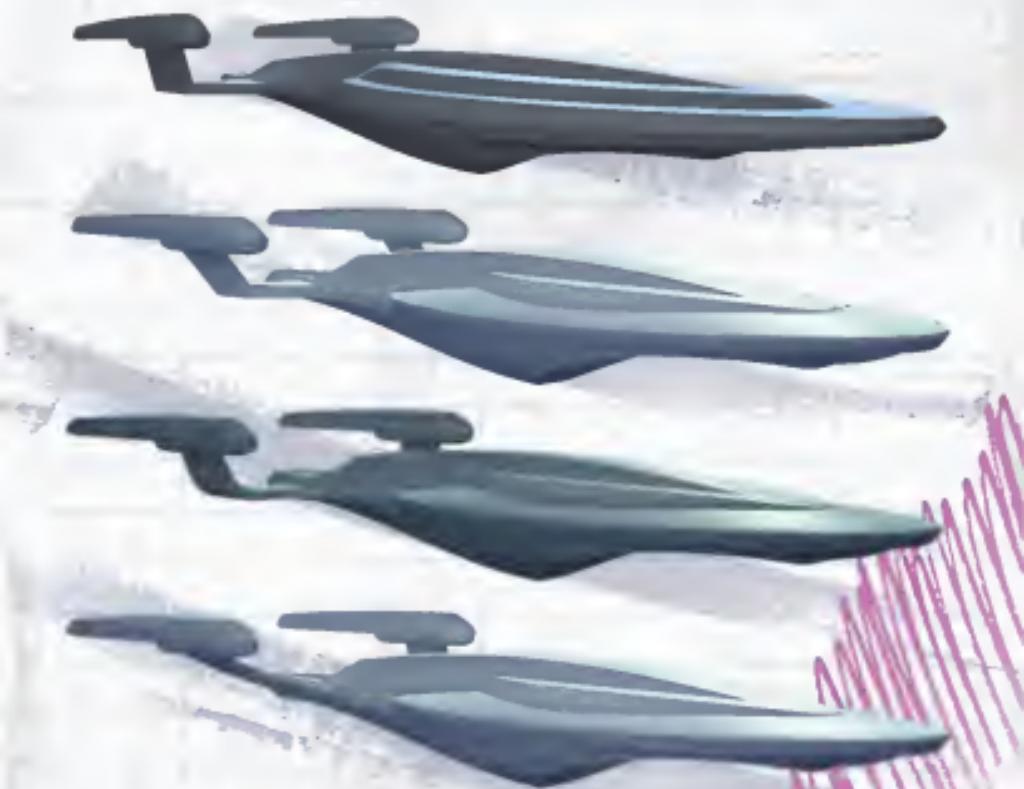
Starship concept that Mark felt was "too Enterprise."

My recollection is that the overall shape was finalized pretty quickly, but that the biggest headache was deciding how to approach the nacelle pylons. Why was that such a challenge?

I came up with sharply faceted-style pylons that made the ship look more aggressive. Andrew Probert (designer of the Enterprise-B) then sent me a concept image of a curved pylon and even a forward-curved pylon like those on the E-D. The aft-curved pylon worked rather well and gave the ship some elegance. The hard part was finding a way to "connect" them to the main hull so they would look sturdy enough for spaceframe velocities. In the end I decided that the connection point itself should be fully enclosed within the secondary hull.



Very early ship configuration, an as-might-look from a distance of one kilometre



Various approaches to the nacelle pylons. Note also the preliminary nacelle shape, and the changes in the saucer

Unlike previous Starfleet ships, the Vesta-class was designed with slipstream propulsion in mind, in addition to conventional warp. How is that reflected in the nacelle design?

The nacelles have a larger cooling system, above the profile, so the entire cooling has increased in size. Also there is a more advanced forward trusscoop system to draw in interstellar hydrogen.

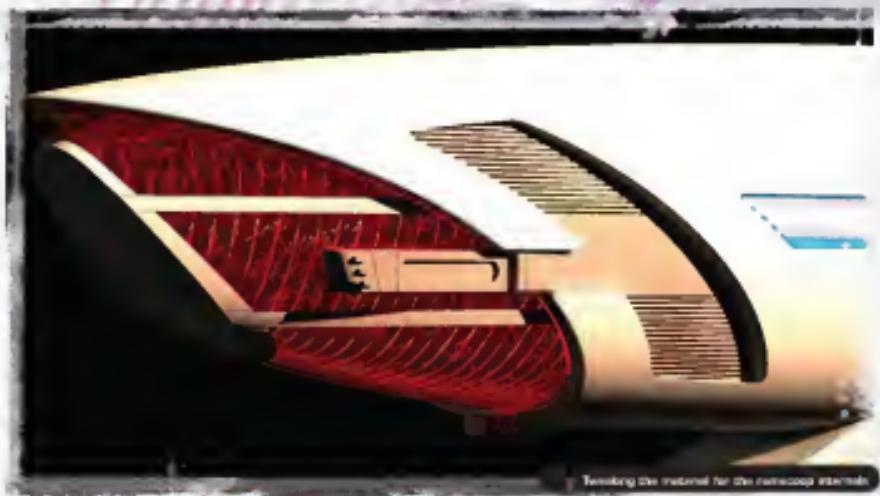
"A shark is a very hydrodynamic creature... when your goal is to convey strength and speed, the natural world is a great source of inspiration."



3D render of the half-completed nacelles



A digital "clay" render of the evolving nacelle assembly



Rendering the material for the trusscoop internal

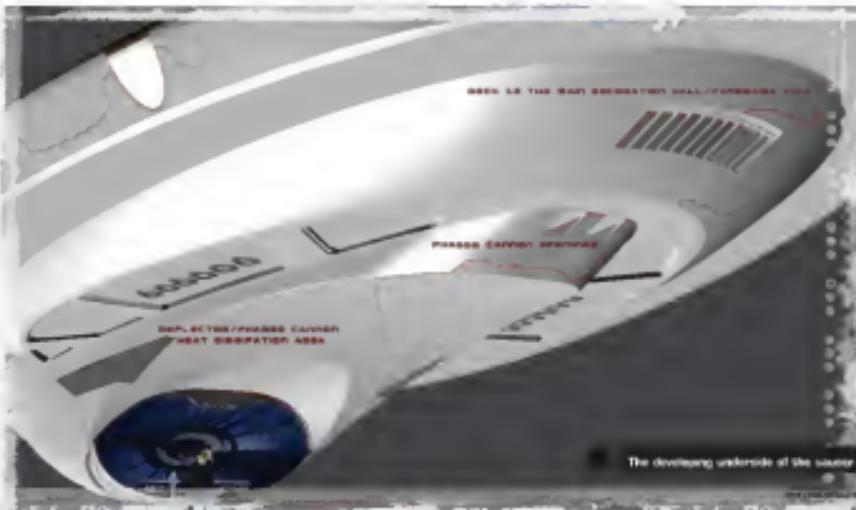
What part does the ship's deflector dish play in slipstream propulsion?

The deflector has to focus the quantum field to facilitate the ship's transition to slipstream, effectively "tunneling" through space. This requires tremendous amounts of energy. That's why the Avantair has a larger-than-usual deflector, with a focusing assembly centered in front of the dish.

Front view "day" render, showing the size of the almond-shaped deflector



The deflector was inspired by those on both Voyager and the Enterprise. The technology in front of it is a quantum field focus controller.



The underside of the ship

What is the rationale for setting the main shuttlebay farther back, and leaving a large open platform outside the ship?

I wanted a flight deck that had actually room to "park" visiting ships too large for the bay, at least for short periods, maybe for repairs or for salvage operations. The large platform also features a deck lift, below which is a maintenance bay.



This flight deck, with the control balcony above it. The orange area is the deck lift.



Work-in-progress illustration of the ship's left section.

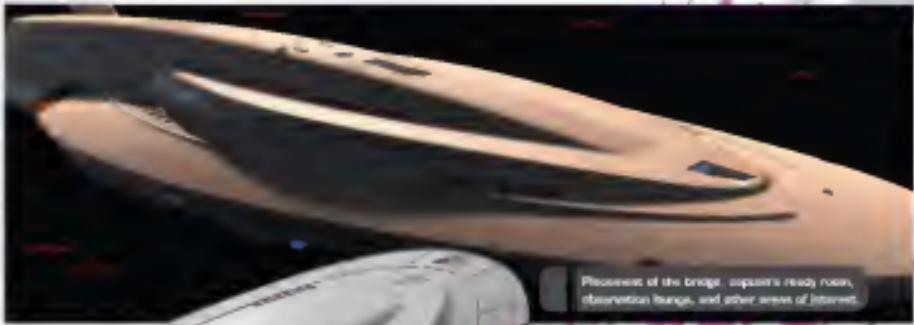
"My main starting point was the *Starship Voyager*, since it already had used the quantum slipstream drive in 'Hope and Fear.'"

The bridge placement is a little different, too. It's still the topmost deck, but instead of a module capping the primary hull, it's been integrated almost seamlessly into the ship's dorsal "spine."

I had two reasons for doing it this way: it would fit my general idea about shipstream dynamics, and it would make the bridge a less obvious target during an attack. The module is still detachable, so any captain or admiral who needs a different bridge can certainly have one.



Placement of the bridge, captain's ready room, observation lounge, and other areas of interest.



Another shot of the bridge module, and other emerging hull sections.

Once you had the ship's shape finalized, how did you go about deciding what details it required, and how to place them?

I made an extensive five-page list of the systems I thought the *Pestra*-class would carry, excluding all the quantum slipstream technology. I then made prints of my base shape and decided with pencil what had to go where. I focused on things like crew bays, escape pod ports, shield grids, weapon systems, storage, cashing systems, saucer separation, etc.



Another integral feature is the dramatic use of color on the hull.

For me this was a way to make it stand out a bit more. The base of the ship is still painted white. The areas in them either duck egg blue or dark grey. I always loved how blue the *Encokar* looked in some shots, but I also like the high contrasting areas on the *Enterprise-D*. With the risk of being too wild I decided to use them both. Maybe other *Pestra*-class ships are fully white, or have a totally different color scheme.

"I wanted a flight deck that had actually room to 'park' visiting ships too large for the bay, at least for short periods."



Early color study

What other advancements or unusual features of the Avantime would you like to bring to fans' attention?

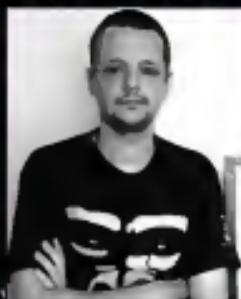
I really liked the Mark XII phaser cannons that Bowel Mack described in *Destiny*. They are mounted on the front and able to keep the Borg busy for a short while. Another interesting feature is the armor plating, which I think of as an improved version of the ablative armor on Star Trek: Deep Space

Nine's Defiant. It's meant to dispense the energy of particle beam impacts. Applying the armor was very labor-intensive, about 20 hours of work went into it.

Because of the short time frame in which I needed to work, once, okay, throwing design was not an option, so I designed it like a workhorse, modular and practical. All in all, I think the Avantime is a nice ship to come on! □



WIP view from alongside the starboard nacelle. Impulse engines are placeholders. No armor present as the main body yet.



ABOUT THE ARTIST

Mark Rademaker was born and raised in the Netherlands, where he still resides in a small town called Silvolde. Since the age of six he has been interested in computers and constructing plastic models. After high school he studied to become a baker, but then decided to return to school in order to become a systems manager.

Meanwhile his 3D modeling hobby was making slow but steady progress. Because of his love for science fiction and futuristic design, most of his models were spaceships. In 2008 he showed his work to *Enterprise-D* designer Andrew Probert, and in 2007 began contributing images to the *Star Trek* franchise. His work can be found in calendars, book covers and most recently in animations for Doug Drexler's videoblog on *StarTrek.com*.

U.S.S. AVENTINE – SPECIFICATIONS

Starfleet registry: NCC-82902

Class: Vesta

Category: multi-mission explorer

Length: 672 meters

Width: 186 meters

Beam: 88 meters

Decks: 23

Mass: 321,630 metric tons

Cargo capacity: 24,000

metric tons

Crew complement: 745

Emergency capacity: 3,500



ALIEN SPOTLIGHT

UNMASKING

Marco Palmieri cuts through the static of the Federation's most mysterious adversaries...

You have to hand it to the Romulans. For a civilization that started out as a sometimes-mentioned but never seen running gag on *The Next Generation*, they eventually came incredibly close to handing the Federation a decisive victory in the Romulan War. Along the way, the Romulans not only destroyed the Starship Defiant, they succeeded where no other enemy empire had before: attacking Starfleet Headquarters on Earth. Even the Klingons had reason to fear them: sometime in the past, an Imperial fleet sent to conquer the Romulans world was never heard from again.

That's not a bad résumé as Star Trek villains go. But even as the producers of *Deep Space Nine* set their minds to making something out of (practically) nothing, details about the Romulans continued to be scattered and, at times, even bewildering.

"I wasn't really in the mood to come up with a new alien race. So I said, 'Let's not see them. Let's just put them in costume because they normally live in the cold.'"

Executive Producer Ira Steven Behr



THE BREEN

PUZZLE PIECES

Until they allied themselves with the Dominion, the Breen were described as politically reorganized, and were portrayed as both aggressive and cruel. They didn't tolerate outsiders, they demonstrated a willingness to use slave labor and they preyed on the ships and colonies of other species. And yet, they also traded with the Ferengi and the Maquis.

Technologically, the Breen seem comparable to many wags to their galactic neighbors, at least



some of their spacecraft tech is "organic," though not obviously so. They design very formidable weapons, from handheld cannons to ship-disabling energy dampeners, but they are also known for using disruptors of a type common to Klingons and Romulans. They employ incapacitating neural trances to control prisoners, and memory-groiling cortical implants when conducting interrogations. They apparently also have a special aptitude when it comes to refrigeration technology, and are never seen without full-body suits and helmets that completely conceal their appearance.

Now consider the claims and speculations about Breen biology, noted by various characters across a scattered assortment of DS9, DS9, and Voyager episodes. They have a reproductive cycle that begins in the human equivalent of childhood, four-limbed brutes that are impervious to telepathic or empathic contact;

a humanoid body, if their uniforms are to be trusted, but which is completely lacking in blood, a jetting serum, to go by the shape of their helmets, a preference for cold, yet maintain conditions aboard their ships that are apparently comfortable for Klingons and T'Kll, and perhaps for converting their native bodies. Even their language is an enigma, issuing from their helmets seemingly as electronically generated voices or bursts of static.

It's enough to leave the impression that an such new habitat about the Breen was being conceived, little thought was given to the composite picture being created. And knowing well that this is exactly how the Breen started. But following their occasional mentions in DS9, including the Nine Year Evil Generation, DS9 turned that quirky practice into a virtue, beginning with the fourth-season episode "Indiscretions," where the Breen made their first appearance - sort of.



As recalled by Executive Producer Ira Steven Behr for *The Star Trek: Deep Space Nine Companion*, "I wasn't really in the mood to come up with a negative note. So I said, 'Let's not see them. Let's just put them in costume because they normally live in the cold.'" And so began the legend of the Breen's preference for frigid temperatures... until late in season seven, when the Vorta Weyoun claimed to know that the Breen homeworld wasn't the arctic wasteland it had long been sold to, but was in fact quite comfortable.

There was also the question of the Breen's true appearance. Despite their presence in 19 Star Trek episodes, their exact nature remained unknown— even though Kira Nerys had twice appropriated Breen uniforms from the soldiers they belonged to... from which we can logically conclude that she must have seen what they looked like. But whatever Kira might have seen—or failed to see—was never revealed, and the mystique of the Breen was preserved right to the end of the TV series.

Which isn't to say that Behr didn't have his own ideas about what lurked behind those masks. "There's nothing in those helms. I don't think there's a guy in there. Or maybe there's a little slug, some dog little creature in there. I never wanted them to be humanized looking wag."

But we shouldn't mistake that absence of specificity for a lack of vision. "We wanted to give these guys something special," Behr clarifies. "So we decided to make them the most mysterious guys in the galaxy." A



THE TYPHON PACT

If there's a single trait shared by all *Star Trek* writers—across every medium—it's the fun they have in taking an obscure aspect of the Trek universe and developing it into something unexpected. As Ira Steven Behr understood, approaching the Breen as an ongoing mystery and maintaining it even through the final episode would make them unique among *Star Trek's* major civilizations.

But a mystery can only be pushed so far, and in the *Star Trek* fiction published by Simon & Schuster, the challenge became not how to perpetuate the mystery of the Breen, but how to solve it. When the book editors conceived the idea to do a set of novels exploring *Trek's* "less traveled empires," the Breen easily made the shortlist. The 2008 *Destiny* trilogy by David Mack, and its 2009 follow-up novel, *A Singular Destiny* by Keith R.A. DeGrendde, set the stage for just such a project.

As chronicled in the feature on page 24, in the wake of an upheaval that spanned two quadrants, the political map of the *Star Trek* universe has been redrawn with six

interstellar powers forming the Typhon Pact—the subject of a series of four paperback novels.

The first of these, *Zero Sum Game* by David Mack, is an espionage thriller that effectively unmasks the Breen. But as Mack reveals, developing the Breen from the jigsaw puzzle left by on-screen *Trek* was no casual undertaking.

"Because canon and continuity are both near-sacred in the *Star Trek* universe," Mack explains, "my approach to the issue of conflicting information regarding Breen biology was to start with the assumption that everything we had been told was true, and then find a way to reconcile the discrepancies."

"After reading the grocery list of physiological 'facts' about the Breen, I realized that no one species could possess all those attributes. With that assumption in place, I started thinking of the Breen as a multiplex society."

To learn exactly where that approach led, and how it informs the Breen's unique societal structure, pick up *Star Trek: Typhon Pact: Zero Sum Game*, available now.

STAR TREK ONLINE

Another group of *Trek* creators with an interest in the Breen is Cryptic Studios, producers of *Star Trek Online*, which in August began launching weekly episodes of the MMD. And according to writer Christine Thompson, "The first five-week arc deals with the Breen. They also make an appearance in one of the Klingon-only episodes in Season 2. They're harassing Defel, a neutral race near Cardassian space, and the Defel turn to Starfleet and/or the Klingon Empire for help. These missions can be done by either faction, but have different dialogue for each. A few weeks in, the players will find that the Breen are in Defel space looking for clues to the location of an archive of Preserver technology, and the race is on!"

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STAR WARS

Star Trek historian Larry Nemecek returns to answer more of your questions about the franchise

A FISTFUL OF DATA

Thanks to everyone for their renewed interest. The mail and questions are coming in from all over, and everyone seems to be a bit primed and refreshed after our "Fistful" hiatus.

I recently watched Star Trek III: The Search For Spock and I decided to look up where the Genesis Planet was located. I know it was in the Mutara Nebula in the Mutara Sector, but I couldn't find any of those places in the Star Trek Star Charts. Please help me find it, it's really bugging me!

Nathaniel Scripa
Marcellus, NY

No problem, Nathaniel — I worked on these charts, and I get lost, too!

As part of his "believability factor" in respect and attract serious viewers, creator Gene Roddenberry from the very beginning liked to use real night-sky names as well as much as possible. Bigel and Brian are in "The Cage," for starters. But there are clusters, to be sure, and it didn't take long for early fandom to get wise — and multiply — with canon radial! Soon, we simply explained the odd "Beta Alpha" construct of Khan's exile in "Space Seed" as just a reverse of "Alpha Cent."

"Alpha Cent." in turn, is a simple example of the Bayer naming system, using a star's apparent brightness on Earth ranked by Greek letters, and its location within the Earth-based signs of constellations; thus, "Alpha Cent" is the brightest star in the constellation Centaurus — even though it may have nothing to do in 3-D space with "Beta Cent." Proper names, mostly originated by the Arabs, and later astrologers' do overlap that system.



Of course, in Star Trek, the real-world distances and life-learning ability of using real stars guide the way of storytelling for an ever-growing audience, and now the fictional star names are all but the norm for writers.

Now, you should know that nothing in either Star Trek II or III has Mutara or any other actual Star Trek line-work, aside from that. I was working on my own star atlas in 1978 when I got pulled into the first "official" Star Trek Maps from Bantam by author and soon-friend Geoffrey Mandel, who later worked in the Pek art department. Geoffrey gave me back among others helping out when he updated the starchart concept with that cool Pocket Books title you are using

now. Resulting stash with the "Cent Alpha" / "Alpha Cent" explanation as well, moving it out about 220-250 light years from Earth as per real science.

So, all this to say: figuring the "Alpha Cent" angle from Sol at that distance gives that star — and the nearby but fictional Mutara Nebula — a fix that does not fit on any of the eventual page frames in the Star Charts... except over to the fold-out pages in the back, check the "Known Space" map on the second fold-out, and look to the "southeast" quadrant, just below the red area denoting the mid-Beta region. That's where it could be. Not quite as far as the movies of this, but close!

I would like to know when (and why) Starfleet changed the command color from gold in the original series to the red of the 24th Century era?

Newport Beach, CA
Brett Bailey

Brett, as crazy as it sounds now, when Gene Roddenberry and the *Star Trek* veterans gathered to launch *The Next Generation* in 1986/7, they saw the in-pile of the doomed "redshirt" guard as an embarrassing stereotype of the original series. Gene, with costume designer Bill Tennen in tow, just swapped the colors of those two divisions so that no security guard would ever again wear red. It's as simple as that. Later, in *Enterprise*, we saw the older Kirk-era color scheme was in place pretty much from the beginning – as early as the red-striped yoke of "Trip" Tucker in *Another's Time*.

What someone really needs to explain is why there was a switch from a primary color trio to so many divisions and symbolic colors for 30-some years, and then back to three again. A



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THE PATH TO 2409: PART IV: '2402-2408'

Concluding the timeline encapsulating the backstory of Star Trek Online's future history.

2402

After almost two years of fighting, the Klingon and Orion fleets invade the Tzen'Qar and blockade the Gorn homeworld. The ships are battered by almost constant attacks by Humanian forces, but the blockade holds. The Klingons join all outpace commanders, severing the Gorn leadership's ability to communicate with colonized worlds and their remaining fleet. The Gorn stage a series of devastating raids on Gorn colonies, targeting supply lines and repair facilities across the region.

A Klingon refugee fleet claiming that Hirad Pano is the lone survivor attacks the U.S.S. Pike during Pike's senior officer course. The Klingons manage to brain aboard the Pike by transmitting a distress signal and convincing the Pike that they need help to repair their vessels' failing life support systems. Pike security teams are able to capture the raiders, who are transported back to Earth for questioning. No one is injured.



The U.S.S. Voyager, on a mission to save a planet in the Delta Quadrant, makes first contact with a race known as the Lormans. The Lormans are warp capable, but reclusive. They are open to exchanging diplomatics with the Federation, but ask that ship crews stay away from their space without permission. Federation scientists theorize that the star-like Lormans may be somehow related to the Andorians, but have insufficient data to confirm their hypotheses.



The Starfleet Corps of Engineers implements a plan to construct starships using a modular system. This constructive method allows ship captains to customize their ships and prevents quick repairs. Ambassador Jean-Luc Picard resigns from his position as Federation ambassador to Vulcan, and settles in France.



Ferengi, led by Kai Marred, are determined to be in possession of at least some of the warpships missing from Cardassian postwar inventories.



General Vial appears before the Romulan Senate and demands that Fleet Admiral Tarsus resign. Vial has the backing of many of the senators, although a vote of no confidence fails by a narrow margin. In response, Tarsus calls for steps of the fleet loyal to the legitimate government of the Romulan Star Empire to engage ships that are supporting the resolution. There are multiple skirmishes between the two groups, and when Sela's fleet re-enters Romulan space in support of Vial, the conflict turns into open warfare.

COLOR KEY:

FEDERATION

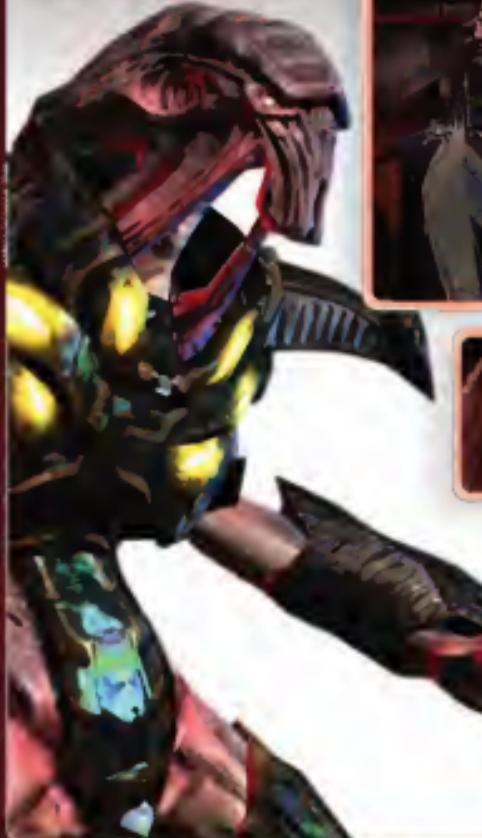
KLINGON EMPIRE

ROMULAN EMPIRE

CARDASSIAN UNION

FERENGI ALLIANCE

2403



Klingon ground troops invade the Gorn homeworld. Twenty-eight hours later, empire forces enter the Klingon palace, and the Gorn Regency falls to the Klingons. A week after that, Prapeak arrives and, after meeting with King Shabik, makes a surprising-wide broadcast revealing that the Gorn palace minister and other high-ranking members of the Gorn government and its military are Undine infiltrators. The infiltrators are then executed. Hardheen, on the Klingon High Council, wants Shabik and his family executed as well to prevent the Klingon family from being a focus for revolutionaries. Prapeak decides to offer the Gorn self-rule, as king as they swear fealty to the Klingon empire. Shabik agrees, and as part of the ceremony, he is given a non-voting seat on the Klingon High Council. The Klingon High Council votes that Gorn space, for his part in revealing the Undine threat, Captain Kihred is offered a seat on the High Council. Kihred declines and returns to the J.E.S. Kong.



Later in this year, Emperor Kankless handpicks a crew from the Order of the Harlequin and departs to the J.E.S. Ruth. Kankless leaves a message behind saying that the Klingons no longer need his guidance, so he is departing to look for new battles to fight. Kankless promises to return when he is most needed.



The conflict between Praector Tars and General Vetal continues to divide the already fractured empire. Revatas and Alvaras Prime threw their support behind the rebellion, giving Vetal and Selia's forces much-needed safe havens and supply bases. The war comes to an abrupt end when forces of the Romulan Senate Fleet approach Ratar III, the praector's seat of power, only to find Tars already gone. Vetal and Selia land on Revva Roma while the search for Tars is still ongoing, and proceed directly to the Romulan Senate. The Senate names Selia the new praetor and General Vetal the new leader of the Romulan fleet. Tars is never found.

2404

The expansion of the Federation starway network continues, but much of the Federation's time is spent adjusting to the new balance of power in the galaxy. With the Klingon Empire expanding its influence and stability returning to the Romulans, the possibility of either side turning their attention to the Federation increases.

On another imperial invasion, ancient statues in the Arand Cluster and the sectors surrounding it, are now ordered to the Federation decades earlier. The Federation is given three months to remove all its citizens and assets from the regions. There will be no negotiations.

The Romulan Star Empire enjoys a time of peace that hasn't been known since the destruction of the Romulan homeworld. Praetor Selia settles long-simmering disputes between warring worlds, opens the Romulus Memorial at the remains of the homeworld, and gently shapes the Senate to her way of thinking.

2405



President Okoyi informs the Klingon Empire that the Federation will not leave the Romulan Cluster or the surrounding sectors. Three days later a Klingon fleet invades the Boron system. The Klingons clash with a fleet of Starfleet ships sent to protect the colony and stop Klingon landing parties attempting to forcibly remove Federation citizens from the planet.



The Klingons get more support when a coalition of Romulan tribes signs a non-aggression pact with the empire. Romulans who choose to swear fealty to the Klingon Empire will be eligible to join the Klingon Defense Force and own property in the Empire. Meanwhile, General Viell agrees to be part of Romulan advice – for free, via *Merch*.

The Federation enters into a scientific exchange pact with the Cardassian Union, and expanded to technology and information-sharing agreements with the Ferengi Alliance.



While many Ferengi oppose closer ties with the Federation, and others see the profit available in trading with the Klingon Empire and other Federation stars, Grand Nagus Rom argues that the future of business lies with good relations with the Federation. When opposition from the Ferengi Economic Congress promises to carry to a vote, Rom takes an initiative and ends his fight for a formal alliance with the Federation.

Boasted by early victories against the Klingons, and the Ferengi agreements, Federation President Ammiri Chang seeks to an early victory for her third term.

The Romulans enter the war on the side of the Klingon Empire. A Romulan fleet launches an invasion of Sherman's Planet that is easily turned away by Federation forces launching from the nearby Deep Space Station 6-7.

2406

The war between the Federation and the Klingon Empire heats up when the Klingons invade the Archemis Sector. Though the fight for Archemis is expected to be a long one, Starfleet is helped by an advance in power cell technology, developed by the research teams at Weyring Alpha. The new cells make personal shield generators feasible for Starfleet officers on away teams. The first shield generators are issued to special teams on ground assaults in the Archemis Sector.



Starfleet medical ships are diverted to the Federation colony in the Carnegie system to combat a highly-contagious plague that reportedly has affected more than 40 per cent of the population. Information about the situation on Carnegie is extremely difficult to obtain, as subspace communications are being blocked by Starfleet's "contagion viruses." Ships approaching the Carnegie system are turned away, and no Carnegie vessels are allowed to leave the system. There are rumors that the plague is not biological in origin. PreCaptain Kling refuses to comment on these rumors, saying only that Starfleet needs time to treat the population and stop the spread of the contagion.



Admiral Chakotay is named the new head of Starfleet Intelligence. He promises to bring more openness and accountability to what has traditionally been a very secretive post.

In one of his first briefings to Starfleet Command, Chakotay lays out what he sees in the current Federation situation. In the Federation, revealing 500 states that at least 30 individuals in Starfleet or high-level Federation posts may actually be Klingon infiltrators. While Starfleet does not have a foolproof method of detecting Andorian enhancement, he is working on new technology to make this more feasible.

**THE STORY CONTINUES IN
STAR TREK
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2407

Fighting continues in the Archemis Sector, with both the Federation and the Klingons reporting significant losses. The Federation looks for a peaceful solution to the conflict, but Klingon refuses.

The Phylorians are struck by a virus similar to the one raging through the Carnegie system. Starfleet Medical is dispatching medbay and medical teams, but they do not expect to find a counteragent quickly.



Doctor Selia arrives on Rom's star - a Romulan research

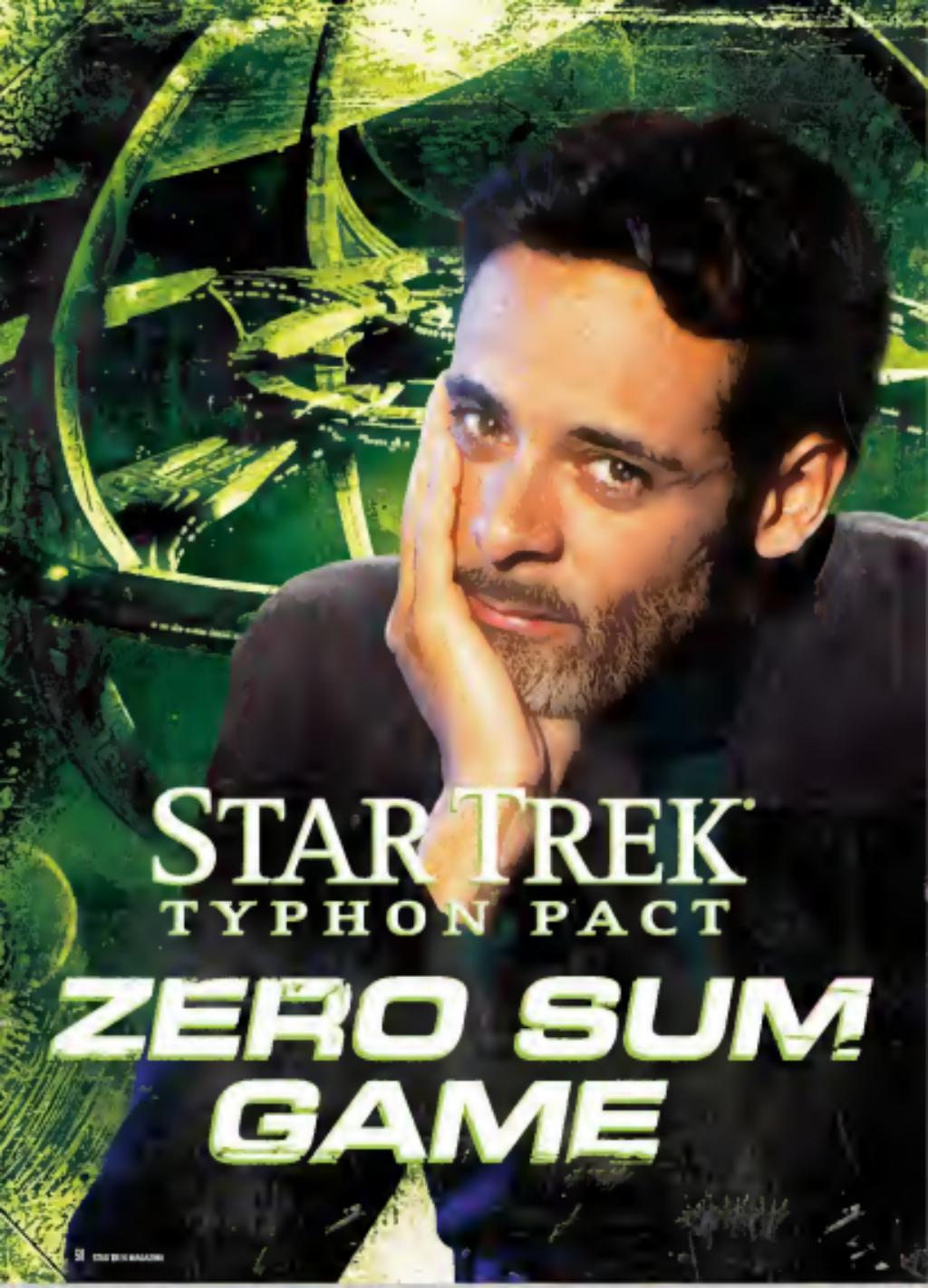
In the Gruenek system, forces from the houses of Matrat and Duras clash over possession of a resource-rich planetoid.

2408

The Klingons and the Gorn invade Captain Klaa, and Starfleet issues a alert to defend the planet and its population. Starfleet officials try to convince the colonists to evacuate for their own safety, but the west margining refuse to leave.

Sela is crowned empress of the Romulan Star Empire. The new empress will have no practice, and the Senate will serve at her pleasure. Sela calls for a return to the traditions of old, including blood oaths and the carrying of honor blades. Leading by example, Sela uses a jeweled blade to cut her own palm during her coronation, and vows to uphold and preserve the empire with her life.

After contact is lost with Starbase 218, Starfleet sends the *U.S.S. Enterprise-E* to investigate.



STAR TREK

TYPHON PACT

ZERO SUM GAME



STAR TREK TYPHON PACT



INTRODUCTION by David Mack

In the months following the thwarted Borg invasion of the Federation, six rival powers of the United Federation of Planets banded together to act as a bulwark against what they perceived to be the unchecked economic, political, and military dominance of the Federation-Klingon alliance. These six nations - the Romulan Star Empire, Gorn Hegemony, Tholian Assembly, Tzenkethi Coalition, Breen Confederacy, and the Holy Order of the Kinshaya - are known collectively as the Typhon Pact.

Though the Typhon Pact proclaims it has no desire for direct conflict with the Federation or the Klingon Empire, its aggressive intentions and newfound audacity soon become evident: a violent act of espionage is perpetrated inside one of Starfleet's most secure facilities. Faced with an imminent threat to the Federation's security and power, President Neimetha Bicoso orders Starfleet to launch a daring counterstrike on foreign soil...



Buster stepped off the lift into Deep Space 9's hangar Operations Center - known to the crew simply as Ops. As he descended the stairs to the main deck, Lieutenant Jang Si-Han - a Thallonian man with deep reddish skin, a goatee, and a shaved pale adorned in the back by a long band of black hair - tilted his head sideways toward the commander's office, which was up two more flights of stairs, elevated above the rest of ops. Through the transparent panels of the office's door, Bashir could see only the back of a tall, dark-haired man in a Starfleet uniform.

Eager to find out why he'd been summoned, Bashir took the steps two at a time and bounded off the staircase with a smooth stride that carried him through the parting doors and into the commander's office.

"Thanks for coming so quickly, Doctor," said Captain Li-Lan, who had been promoted to commander of the station after Vaughn applied for and received a transfer to command a starship on an exploration mission. The tall, striking woman dipped her chin as she looked at her other guest. "This is Commander Alura Entuna from Starfleet Intelligence." Entuna extended his hand to Bashir.

The intelligence officer's grip was firm. "Good to meet you," Bashir said.

"Likewise, Doctor." Entuna gestured toward the chairs in front of his desk. "Shall we sit down? We have much to discuss."

He settled into the chair behind his desk while Entuna and Bashir took the seats opposite theirs. Bashir asked, "What can I do for you, Commander?"

"I'm here to recruit you for a special assignment."

"Something malicious nature, I presume?"

The intelligence officer shook his head. "Covered eyes."

Bashir inhaled sharply, lowered, then inhaled again and cleared his throat. "That's not exactly my area of expertise."

"Actually, I read the after-action report of your mission to Sevalin, and -"

"Wardly my finest hour."

"Recapitulate. Let them finish, Doctor."

Entuna nodded once and then resumed speaking. "Based on what I've read in your file, you have precisely the sort of skills and capabilities we need for this mission."

After cracking a polite smile in response to Entuna's flattery, Bashir replied, "I find it hard to believe that Starfleet Intelligence really needs me so badly when it has its own specially trained field operatives."

"We suffered losses during the Borg invasion, just like the rest of Starfleet," Entuna said. "We've

shattered and spread that, gathering what we can the Typhon Pact. But even if we weren't, I'd still be here talking to you."

"Why?"

Entuna sighed. "Did you read in the news a few months ago about the explosion at the Utopia Planitia Fleet Yards?"

"Yes," Bashir thought for a moment and then continued. "It wasn't just an industrial accident, was it?"

**"The fact is,
Doctor, we need
you. Your enhanced
abilities give you
a better chance
than any other
agent to survive
this mission."**

"What I'm about to tell you can't be discussed and won't be involved in the mission. Understand?"

He and Bashir nodded. "The explosion was part of an exit strategy by a spy who stole the designs for a slipstream drive. There's evidence that a phone-clawed Starfleet ship was involved in the extraction of the spy, which suggests this was an act of espionage by the Typhon Pact."

It was sobering news, but it had not answered Bashir's question. "I still don't know what this has to do with me."

"I began monitoring shipping activity throughout the Typhon Pact territories. We were looking for patterns that suggested they were gathering material and components for the construction of a slipstream system. Three weeks ago, we correlated our latest updates and found where we think is a secret shipyard, hidden on a world inside Breen space." He leaned forward, picked up a pad from his desk, activated it, and handed it to Bashir. "We're looking at a planet called Salakon, in the Alakon system. It's not much more than a half-frozen chunk of rock, but it's been getting quite a bit of cargo traffic from the Breen and the Romulans lately. We haven't found much beyond a few small installations on the surface, but we think that's because the real action is underground."

"As in, a concealed shipbuilding facility?" he said.

"Exactly," Entuna said. "We have eyes on every shipyard in the Typhon Pact, so we know they aren't building a slipstream prototype at any of them. But this world is where they've been shipping critical parts for a chroniton integrator - which is the secret to making slipstream work without slamming into stars, planets, or other ships at a hundred thousand times the speed of light."

"Holding a hand over the Rio, no?" he asked. "If you know that's where they're making the prototype, why not just send in a fleet and hog the planet?"

"Temping," Entuna said. "But ultimately self-defeating. We're in a position to start shooting war with the Typhon Pact, Captain. Besides, just because they're holding the prototype there doesn't mean that's the only place they have the plan. But it does mean that's where they're doing their research -"

"And updating the schematics with new data," Bashir said, catching on. "In they figure out how to make the drive work with their ship designs."

Entuna nodded. "Very good, Doctor. That's this target's real value. Correspondingly, we've been ordered to initiate a full-sancction op to -"

"Excuse me," Bashir said, "a what?"

"A full-sancction operation. It means whenever we send in has a license to kill, authorized by the president herself." Entuna gave that a moment to sink in before he continued. "As I was saying, we don't just want to take out the shipyard - we also want to sabotage the stolen data and all its backups."

He sounded skeptical as he asked, "And how much time do you think that'll bug you? They'll figure out slipstream sooner or later, with or without our help."

"Trust, but I'll take them a lot longer without," Entuna said. "Our best estimate is that sabotaging this program will bug us another decade of monopoly on slipstream, by which point we hope to have rebuilt the fleet and expanded our reach to new regions of the galaxy. But if we don't shut down the Typhon Pact's slipstream project before it reaches a prototype, the Federation will become a second-rate power in less than a year. What happens after that, I don't think any of us want to find out."

"On that much we can agree," Bashir said. "But I still don't see why you think I'm the right man for the job?"

"Our knowledge of the Breen is still limited," Entuna said. "We can barely translate that machine-speak of theirs, and their culture's a total blind spot. Remote observation has given us almost nothing about their society or their biology. Whatever we need to Salakon needs to be more adaptable than anyone we

currently have available. Our agents will have to be able to think and react at superhuman speeds. And because of the cold temperatures, higher gravity, and thicker atmosphere on Salient, we'll need someone with great strength and endurance. And last but not least, we need someone who can handle a suit of *Bronn* armor."

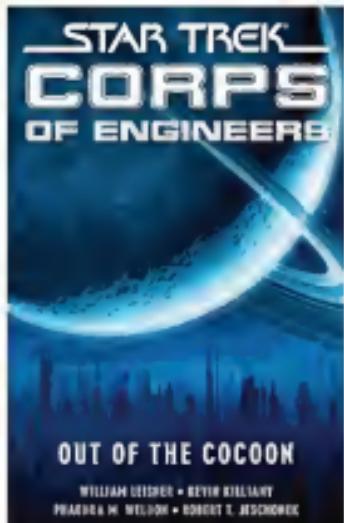
Jim Basker understood why Erdosa had come on Deep Space 9. He was recruiting Ro��e for the same reason the doctor had been tapped to go to Bimberia, because he was genetically enhanced. "I see," he said in a measured tone. "Reopen me if I sound less than thrilled at the prospect of being dropped alone onto a alien planet, especially when you have no idea what you're sending me into."

"Well?" Ro��e said, raising his eyebrows. "You wouldn't be going in alone. As for what you'd be getting into, we've brought in some experts who might be able to shed some light on that - assuming you're willing to consent to the mission." Apparently sensing Ro��e's reluctance, Trinoma added in a more supplicative tone, "The fact is, Doctor, we need you. Your enhanced abilities give you a better chance than any other agent to survive this mission. If you turn us down, we will go forward without you, but... frankly, I don't like our odds."

Basker threw a look at Ro��e, who shrugged and said, "You call, Doctor."

Resigned himself to answering data's summons, Ro��e said, "All right, Commander. Let's go meet your experts."

BOOKS



Star Trek Corps of Engineers: Out of the Cocoon

By William Leiner, Kevin Killiany, Phaedra M. Weldon and Robert T. Jerschonek

Collecting four *Corps of Engineers* novels in one giant volume, these stories see the Engineers facing not just the usual technical puzzles to solve - there's a lot of personal soul-searching, too. Chief Elizabeth Janicek, pregnant, has to leave the *Enterprise* to deal with a dead man from an alternate universe; Implications expert Bernice Yeovali is confronted by her tragic past as the K-55, the *USS* crew who first met her with a mysterious planet-wide blackout on Azura.

Such problems lend weight to the dangers the Engineers encounter, which include Demons (hooky traps in Jerschonek's *The Clean Up*), conveniently unfriendly orients (Kirk's *Alaris*), sex-shifting aliens (Weldon's *Whale*) and a dangerous conflict between two very different groups of cultures. Awarded to live together, the result of an interview on Big Captain Picard many years earlier (Leiner's *Out of the Cocoon*).

Combining a heady mix of a TV sequel with ongoing and often intriguing challenges, this is another fine *Corps of Engineers* collection. My personal favorite in this book is Jerschonek's tale of a Dominion experiment that proves even more deadly than it first appears to a race of telepathically-linked twins, although the sex-shifting race of *Whale* are a great concept, their society preventing them from using the knowledge and skills of their other sex identity - which proves near disastrous when one half is a human and the other an Engineer.

Corps of Engineers continues to throw out some great ideas.

Star Trek Corps of Engineers: What's Past

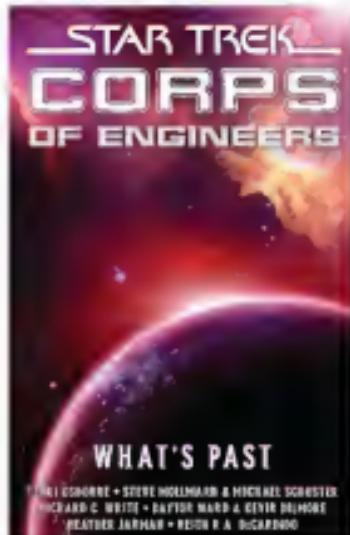
By Terri Osborne, Steve Molleman & Michael Schuster, Richard C. White, Dayton Ward & Kevin Dilmore, Heather Jermman and Keith R. A. DeCandido

There's quite a mix to the stories in this *Corps of Engineers* omnibus, which collects the "prequel" stories that marked the end of STC's first check incarnation, including *United Early Warning* by Dayton Ward and Kevin Dilmore, an engrossing *Vanguard* story set in the 23rd Century, and Heather Jermman's excellent insight into Bajoran culture, *10-H Better than 8!*, which comes at a point where the Federation is seeking to recruit members of the race into the *SCF*.

Sadly, the stories in this collection prove uneven. The post-*Reflex* tale, *The Axanar Regime*, could have been an interesting study of the 24th Century Scotty as he adjusts to a new age, but Molleman and Schuster's tale proves to be a disappointingly dull auto-biography.

Where *Corps of Engineers* excels is not just in its engineering exploits but the opportunity to develop characters, something the TV incarnations of Starfleet have rarely done. Tales like the romance-laden *Among Spindles* or Terri Osborne's delightful *Progress* (which sees a change in view aboard the *de Klav*) are excellent examples, the latter exploiting these advantages to the full without becoming tied down by a "guest appearance" from Dr. Katherine Pulaski. Those who'd rather *Corps of Engineers* concentrated on technical matters should definitely enjoy Richard C. White's *Actions of Gravity*, set during the Dominion War.

Considering the number of stories, some may find this collection too mixed and a little self-indulgent in its "joining the continuing dots." But it still has its moments - of which the Bajoran passages in *10-H* are better than *8!* are just one thoroughly entertaining example.



WHAT'S PAST

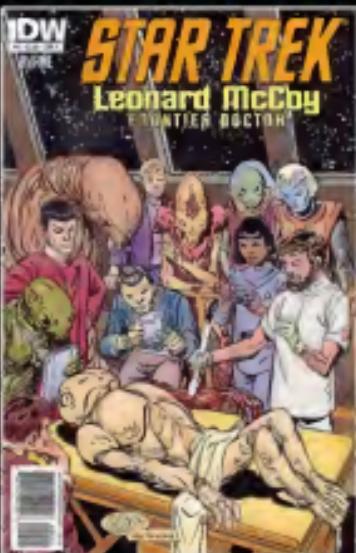
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COMICS

Star Trek Movie Adaptation #5

Written: Alex Kurtzman, Roberto Orci, Mike Johnson,
Tim Jones
Artist: David Messina

This movie adaptation continues to trundle along nicely, although Messina has slipped into his past preference for "head shots" rather than wide-angle storytelling this issue. Given there's a lot of exposition in the issue, that's a bit disappointing, but at least the expansion helms make more sense of the film's plot than time permitted on screen. For that alone, it's worth checking out. The "humor" scene, where Scotty is strapped in pipes on the *U.S.S. Enterprise*, is also cut to a bare minimum, which is welcome.



Leonard McCoy, Frontier Doctor #4

Writer and Artist: John Byrne

After an entertaining run, this final issue of the McCoy-centered comic is a weak one, not helped by a pre-*Star Trek: The Motion Picture* appearance of Christine Chapel that flies in the face of well-established continuity.

"*Hosts*" opens the two-story issue with a nonsensical tale of "intelligent DNA," while though Byrne's homage to *Forbidden Planet* is affectionate, "*Scalpel*" ends on a rather flat and almost offhanded manner.

Not the best way to end the series, despite some fun visual gags for those who knew their SF and classical art.



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ROBERT DUNCAN McNEILL INTERVIEW

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Contributors John Bivona, John
Freeman, David Matz, Jerry Neeman,
Mark Pfeiffer, Mark Raskin, Michael
Rothblatt and Gabriele Weißfeld
Spec Ed Issues 11 Berlin 80 Years, 1999
Outlook The Organic Art Issue, Agnes
Bauernfeind, Olafur Eliasson, Preben
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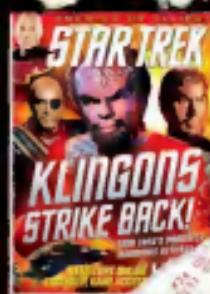
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